07/08

MASSACHUSETTS COLLEGE OF ART AND DESIGN

PRESIDENT'S REPORT JULY 2007–JUNE 2008

Throughout the past year countless members of the MassArt community—from faculty and staff to students, alumni, and donors—have demonstrated unwavering dedication to global education, sustainability, civic engagement, and diversity.

The stories within are only a few examples of our values in action as we work toward common goals, step-by-step. The college's partnership with the commonwealth—now permanent legislation—has enabled much of our progress as it allows MassArt to retain one hundred percent of its revenue. With the partnership firmly in place, we are set to proceed with an ambitious vision for the future of Massachusetts College of Art and Design.

2007-2008 HIGHLIGHTS

The Industrial Design Society of America recognizes Paul Sukphisit '08 with its student merit award.

Meaningful modifications to the curriculum increase students' studio time with faculty.

The college formally adopts a master plan, which will fully transform the campus over the next ten years.

Jon Watanabe '08 and Kate Casey '08 are awarded prestigious $15,000 Windgate Fellowships.

MassArt enrolls 1,597 undergraduate students in fall 2007, its largest enrollment ever.

For many months our students, faculty, staff, and friends have worked together to envision a fully transformed campus. We have channeled their vision into a comprehensive master plan, a vital part of which is sustainability. These changes will create a greener, more visible, and more welcoming campus, as well as one that is increasingly tailored to the particular needs of art and design students.

I am pleased to report that Governor Patrick and the state legislature share our enthusiasm. Recognizing the critical importance of creative industries to economic growth, the commonwealth already has committed $30 million for a new design and media center at MassArt.

Cover art: *Accretions I*, acrylic on canvas, 48" x 37", 2007. Guhapriya Ranganathan, MFA '08. By mapping cell structures and patterns as they transform and evolve, Ranganathan explores how changes at the microcosmic level lead us to visually and spiritually reflect on the macrocosm.

From the classroom, to the community, to the world...

BUSINESS RE

FIRST-CLASS MAIL PERMIT NO. 6

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MassArt Foundation
621 Huntington Ave
Boston MA 02115-9867

As we look to the future it is essential that the college sustains its commitment to increasing cross-cultural learning and preparing students for a more diverse world. This year MassArt established an exchange program with the Central Academy of Fine Arts (CAFA) in Beijing, the leading art school in China. We were thrilled to welcome our first CAFA exchange student to campus in August. In addition, a number of faculty members recently have exhibited their work in China—from Shanghai to Beijing to Hong Kong—bringing fresh inspiration full circle, back to the classroom.

Faculty members Kianga Ford and Cauleen Smith receive highly regarded grants from the Creative Capital Foundation.

Raising more than $623,000, the 2008 art auction is the most successful in history.

Chadwick's spotlights clothing designed by Peter Buer '08 in its 2007 holiday catalog.

The Commonwealth of Massachusetts commits $30 million to a new design and media center at MassArt.

The 2008 Whitney Biennial features Gretchen Skogerson, assistant professor of media and performing arts.

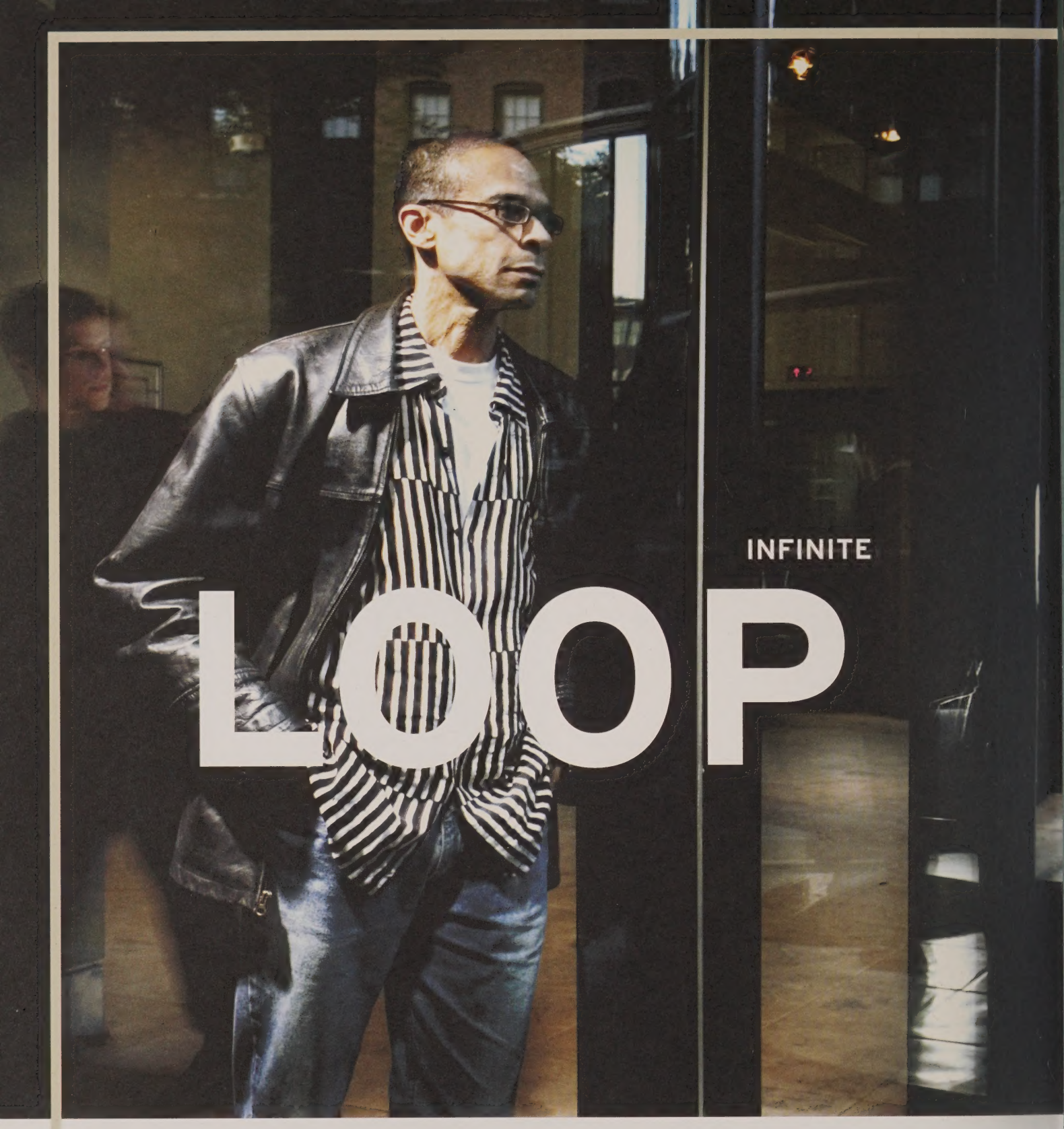
Travel courses send nearly one hundred students to Ecuador, Turkey, China, Brazil, and other countries.

Through the presence of our CAFA exchange student and other new students, faculty, and staff, MassArt ensures the world inside its walls reflects the rapidly changing world outside. As one component of our strategic diversity initiative, this year the college successfully increased the number of faculty of color by thirteen percent.

I hope you enjoy learning more about some of the extraordinary individuals who work and learn here at MassArt. As always, thank you for your continued support.

Kay Sloan

Kay Sloan
President


INFINITE
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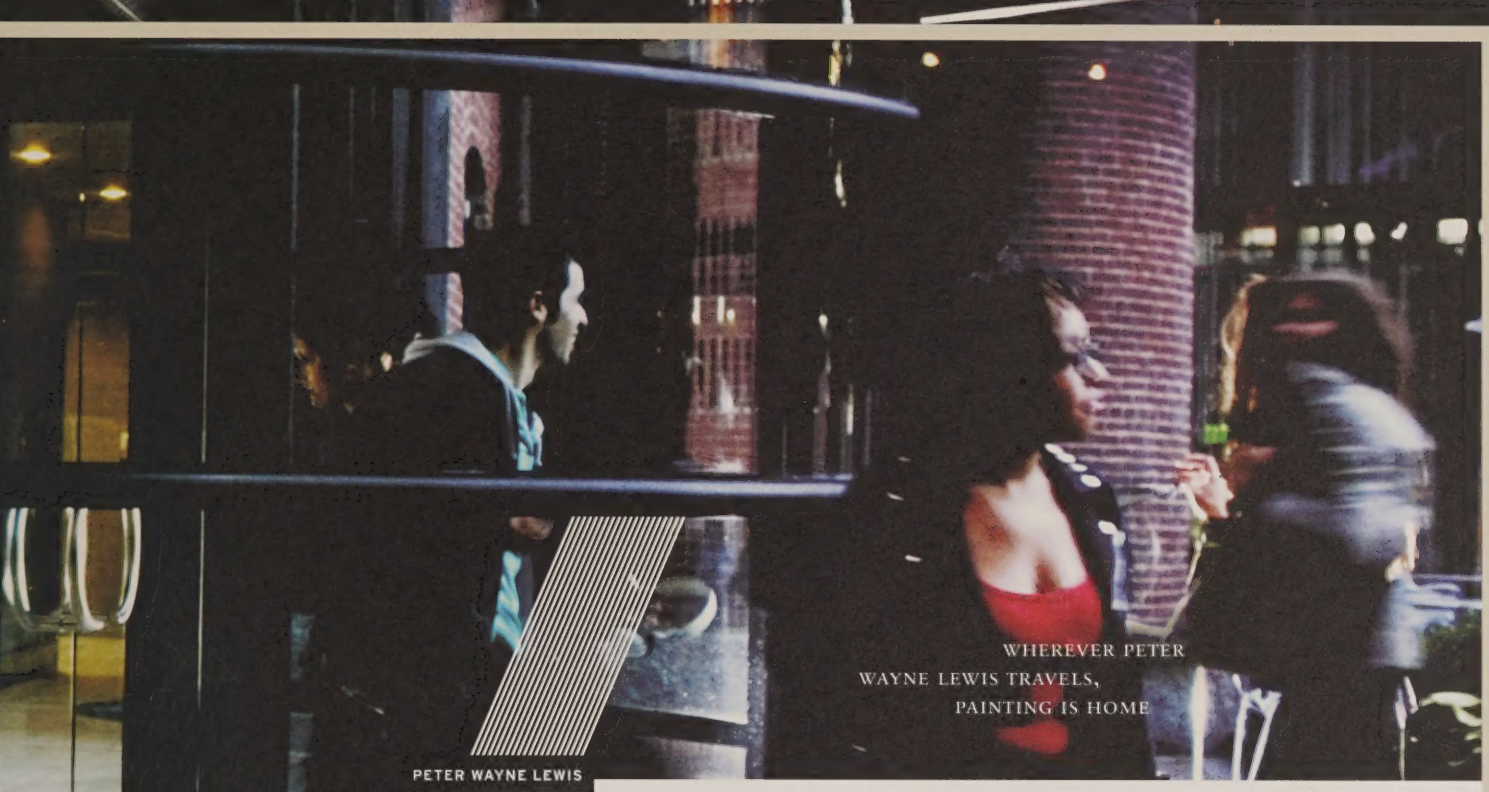


PETER WAYNE LEWIS

WHEREVER PETER WAYNE LEWIS TRAVELS, PAINTING IS HOME

Peter Wayne Lewis speaks in the clear, measured cadence of a born educator, pausing to point out photos of his Beijing studio on his office wall. Since Lewis was born in Kingston, Jamaica, it's surprising to discover no trace of the Caribbean island in his voice.

Lewis's black-framed glasses and orderly office seem in direct opposition to the energy palpable in his abstract paintings, which are collected and exhibited worldwide. The more time you spend with the professor and chair of fine arts 2D, the more you feel the soul of a beat poet humming beneath his academic mien.

Over the past four years, Lewis has merged his creative spirit with that of the community of international artists in Beijing. On his first visit the city's energy spoke to him. "While New York is dog-eat-dog, this community feels like family. It's quintessentially Chinese: more about the community than the individual," said Lewis.

That spirit—and a concurrently exploding contemporary art market—prompted Lewis to invest himself more deeply in Beijing. He built a 4,000-square-foot studio near 798 Art Zone, the city's contemporary hub, where he hosted students from one of MassArt's travel courses, became a partner in the Two Lines Gallery, exhibited during the 2008 Olympics, and was active in the Jamaican community.

Lewis's growing connections have allowed him to show the work of other artists from MassArt. In 2008 at the Two Lines Gallery he curated Perfume Painting, a solo exhibition of the work of Fred Liang, professor of fine arts 2D, and Boston High Tea: Master Prints +, an exhibition of prints created mostly by guest artists at MassArt. Lewis also brought the exhibit to the Sunshine International Art Museum, a village of four thousand artists in Songzhuang, Beijing. This exhibition includes the work of other MassArt faculty members, including Nona Hershey, Fred Liang, Roger Tibbets, John Thompson, Stuart Diamond, and Kofi Kayiga. "I'm trying to help MassArt establish studios in Beijing so students can work here," said Lewis.

The studio he built in 2007 at 318 International Art Camp allows him to create and ship his work worldwide inexpensively. It was there, washed in Beijing's gray light—and enveloped in what he calls the city's "wicked humidity"—that Lewis painted *Booster #8* for Olympic Fine Arts 2008. He was one of only a select number of artists asked to represent the United States in the exhibition. "The Olympic energy was amazing," said Lewis.

As Lewis's calling leads him around the world, his inner universe still revolves around the act of creation. Everything he does—from curating and directing to teaching and collaborating—has its origin in the paintings he makes, which nourish him. "My work is my balance," said Lewis. "Everything else flows out of that."

INTERNATIONAL TRADE

EAST MEETS WEST TO SHARE IDEAS, KNOWLEDGE

TIAN RUFEI

> MY FAMILY IS HAPPY I CAN GO TO DIFFERENT PLACES AND HAVE DIFFERENT EXPERIENCES

Massachusetts College of Art and Design and the Central Academy of Fine Arts (CAFA) in Beijing both have a rigorous selection process, renowned faculty, and talented students. Now they'll share students and faculty through a five-year agreement signed in May 2008.

You'll have to ask Tian RuFei, or "Jenny," MassArt's first exchange student from CAFA, about the schools' differences. RuFei, a senior studying graphic design, reports that although CAFA's campus is bigger, the coursework and work ethic are similar. "Here there's lots of homework, more than CAFA," said RuFei. Each school may host one full-time student per semester; faculty can participate as visiting lecturers or do research.

Even though it's RuFei's first visit, the United States felt familiar when she arrived in August 2008. "It's because I saw a lot of movies about America," she said. Since RuFei studied English in junior high and college, and practiced the language with international friends at CAFA, she easily met the exchange's language requirements. Similarly, MassArt students applying to CAFA must learn Chinese. "Our students can take advantage of cross-registration to study Chinese at Simmons College to help them prepare for study at CAFA," said Jean Wallace, assistant director of academic advising.

Although MassArt rarely places graphic design exchange students in junior or senior courses, RuFei's superior portfolio landed her in upper-level classes. She is also taking an economics course at Emerson College.

RuFei likes Boston's historic architecture, Newbury Street, Chinatown, and MassArt's friendly community, from faculty who introduce her to fellow Chinese students to her three roommates in the Artists' Residence, who RuFei describes as "nice, friendly, all-American girls."

"My family is happy I can go to different places and have different experiences," said RuFei. "I'm still thinking about whether I want to work in the United States or China when I graduate."

When a faculty fellowship enabled Matthew Connors, assistant professor of media and performing arts, to spend August 2008 taking pictures in Beijing, his goal was not to document Olympian feats of strength and speed, but to capture the dramatic architectural and social upheaval occasioned by the games.

While the rest of the world watched Michael Phelps win eight gold medals, Connors wandered Beijing's streets shooting raw material for the latest installment of his ongoing series of digitally altered photographs. (He did, however, attend a quarterfinal Olympic ping-pong match.)

The series, which challenges conceptions of photographic credibility and fictionalizes the dynamics of the street, includes images Connors shot in cities all over the world—from Beirut, Berlin, and Damascus to Hong Kong, New York, Reykjavik, and Tokyo, among others.

"I was interested in seeing the ways the city had adapted itself to the influx of international visitors," said Connors, who last visited Beijing in 2003. "I was fascinated by the unprecedented systems of control and mass motivation the authorities created and enforced."

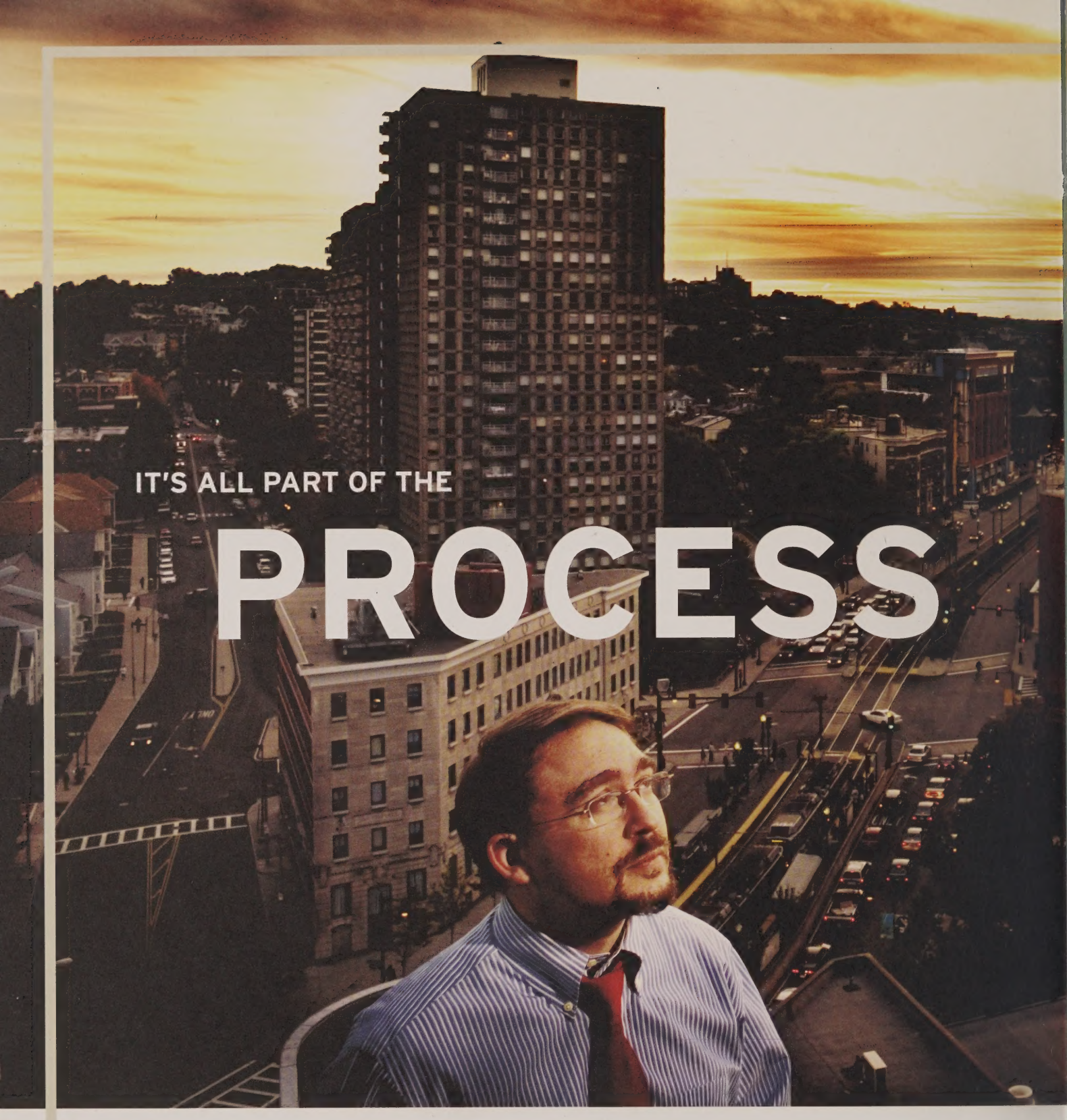
While cruising around on an old steel bike he bought at a pawnshop, Connors took photographs continuously, discovered a vibrant art scene, and struck up acquaintances with Chinese artists. "This is a good time to be young and creative in China," said Connors. "There is a growing sense of the inevitability of progress among young Chinese artists that has emboldened them."

Connors, who has been teaching at Massachusetts College of Art and Design since 2004, plans to include the Beijing images in a two-person exhibition opening March 2009 at the Mau Tau Kok Cattle Depot Artist Village in Hong Kong.

> THIS IS A GOOD TIME TO BE YOUNG AND CREATIVE IN CHINA

FOCUSING ON BEIJING

MATTHEW CONNORS TAKES A LOOK BEHIND OLYMPIC DRAMA


IT'S ALL PART OF THE
PROCESS

STEP-BY-STEP, KURT STEINBERG HELPS BRING CAMPUS VISION TO LIFE

KURT STEINBERG

He's a number cruncher in a school of free-thinkers. The man who keeps things on a steady path in a college of creative types who may not be as prone to linear thinking. Kurt Steinberg, vice president for administration and finance, manages the duality just fine, marshalling the college's resources to fulfill its master plan for campus.

The task at hand has never been more ambitious. Over the next decade Steinberg will work in tandem with faculty, staff, city officials, and neighborhood leaders to ensure the successful completion of four capital projects worth more than $90 million. The projects include creating a campus center in Kennedy, building a new residence hall, constructing a new design and media center, and creating a center for contemporary art. The changes will transform the campus—perhaps even the way the public perceives MassArt.

To get to his office on the eighth floor, Steinberg walks halls covered with a shifting gallery of art. He shares a deep appreciation for art with his wife, a public school art teacher. His love of art fuels his commitment to MassArt's vision for the future.

"I work best with vision, and President Sloan has articulated a clear vision of the physical campus as well as of academics. The master plan has grown out of academic goals," said Steinberg.

Although a sweeping vision is what motivates him, process—one could even say creative process—is the medium he works in daily, opening doors, paving the way, and pondering details, all with a humble attitude that reflects his years of public service in Boston.

Just as an artist has an idea, picks and mixes colors, and frames her work, Steinberg looks at blueprints, speaks with government officials, and participates in work groups with faculty and staff. "The master plan has been a joy because it has been easy to sell," said Steinberg.

Though each component of the master plan is intended, first and foremost, to address students' needs, the changes envisioned also will engage the public in new ways. A design and media center will strengthen connections with local industry. A new campus center will provide a comfortable gathering space for MassArt and its neighbors. A center for contemporary art will welcome new visitors of all ages. And every project will be designed in a spirit of transparency, with glass walls inviting passersby to witness firsthand the energy inside MassArt.

With an ambitious goal of completing all four projects in ten years, there certainly is no lack of details to juggle. "I spend most of my time trying to keep everything moving," said Steinberg. It's all part of the process.

> WE WILL CONTINUE OUR TRADITION OF PRESENTING INNOVATIVE EXHIBITIONS

A quick stroll around the Fenway unearths, in close proximity, treasured institutions of art that include the Isabella Stewart Gardner Museum and the Museum of Fine Arts.

What the public can't—yet—see are MassArt's award-winning galleries, soon to be reborn as a center for contemporary art under the leadership of Lisa Tung, director of curatorial programs and professional galleries. The largest contemporary art venue on Huntington Avenue, the galleries consistently present free cutting-edge exhibitions of local, regional, and international artists, many new to Boston. Sensacional! Mexican Street Graphics, on view fall 2007, drew more than four thousand visitors. One group of local high school Spanish students visited in conjunction with Looking to Learn, MassArt's gallery education program, and found the exhibit a fun way to practice their Spanish and learn more about Mexican culture.

LISA TUNG

As part of the master plan, a new education space will give students like them more room to learn. Tourists, thanks to a new front entry and lobby, will be able to easily find exhibits (and enjoy free admission). "We keep an eye on contemporary trends and expose our students and the community to what's happening," said Tung. "The new center will be a gathering place for the public on campus as well as another space for learning."

A one-hundred-fifty-seat space will accommodate visiting artist lectures, programs, and performances. Persons with disabilities will be able to access the galleries and all will be able to weather Boston summers, thanks to museum-quality climate and humidity controls.

"With updated facilities we will be able to apply for accreditation from the American Association of Museums. With AAM accreditation, we can attract an even higher caliber of artist, feature traveling exhibitions from more institutions, expand upon the range of work shown, and offer our programs year-round," said Tung.

NEXT STOP, CONTEMPORARY ART

REVAMPED SPACE WILL MAKE THE INVISIBLE, VISIBLE

ECO SYSTEM

LIGHT AND WIND MAKE A POWERFUL PAIR

THOMAS WHITTLESEY

> LIGHT WIND PARK WILL ARTISTICALLY UTILIZE GREEN TECHNOLOGIES

Have you ever sat by the banks of the Muddy River, a stone's throw from the Tower building, watching native cattails nodding in the breeze? The plants are part of a marsh ecosystem that filters pollutants from water.

In fall 2007 Patricia Seitz, professor of environmental design and architecture program coordinator, launched a sustainable sculpture contest with the support of the New England Foundation for the Arts and the Urban Arts Institute at MassArt. Thomas Whittlesey, sculpture '01, won with a proposal to simulate a marsh and its environmental benefits. (MassArt was built over marshlands.)

Sustainable design will be an integral part of MassArt's approach to transforming campus during the next decade. In Whittlesey's final plan, Light Wind Park conveys all the benefits of a marsh and more, decreasing air pollution through the use of wind power and adding native plants to produce oxygen. The park's ten- to thirty-foot-tall aluminum cattails harness the wind to power an LCD "green screen" showing college artwork.

Whittlesey developed his idea with co-teacher Seitz, Thao Do '09, Katya Mouravieva '09, and others in the spring 2008 sustainable architecture seminar. The college is seeking funding for the park's construction.

The sculpture's light tubes will illuminate in response to wind—glowing in a breeze, blazing in a nor'easter. When there's no wind, the stalks still will emit enough light from stored power so that visitors can navigate this urban wetland. "Light Wind Park will artistically utilize green technologies. More importantly, it could be a gathering point for the community to discuss current issues in art, design, and the environment," said Whittlesey.

While demonstrating the awesome power of wind, Light Wind Park has the potential to transform MassArt into an even brighter stop on the Avenue of the Arts.

MASSACHUSETTS COLLEGE OF ART AND DESIGN

SERENA JV ELSTON

WITH A LITTLE HELP FROM HER FRIENDS, SERENA JV ELSTON FINDS HOME

Some people talk about their ideals. Serena JV Elston, open major '09, lives them. Now twenty-one, Elston has long been an environmental activist. A homeless nomad by choice for a year, Elston built an urban yurt, a dwelling to live in, to bring people together, and to promote simpler, more sustainable housing. (One of her heroes is William Coperthwaite, the first person to build a yurt in North America.)

Elston possesses a searching intelligence—she constantly questions systems, rules, and methodologies. As a sophomore studying architecture, she couldn't wait to act on her ideas. Elston decided to build the yurt as an independent study with Rick Brown, professor of fine arts 3D. A yurt doesn't damage the soil and, "the more weight you put on it, the stronger it gets," said Elston. "To build a yurt you must build a community; you need at least ten people to raise it."

She built her yurt without tools. It folds up like an accordion, sleeps eight, and fits in a pickup truck. The green-eyed free-thinker eschews machines, with the exception of her small scooter, which she painted in fluorescent colors after being struck by a car in May 2008.

Elston received funds from the Student Government Association and the Center for Art and Community Partnerships; environmental design and fine arts 3D faculty helped select materials; Meg Hickey, professor and chair of environmental design, served as structural engineer. The heARTbeat Collective provided transport and the Boston Housing Authority granted Elston a two-year temporary structure permit. (The director waived the fee and offered her a job; Elston invited him to her yurt raising.) City Year provided ladders and hardware. Twenty City Year students, neighbors, artists from Vermont's Tinderbox Collective, friends, and MassArt community members helped raise the yurt on May 12, 2007, at MassArt; on July 14, 2007, in Brattleboro, Vermont; and on November 16, 2007, at 39 Wyman Street in Jamaica Plain, Massachusetts, where it now stands.

A cool breeze warning of fall creeps through the bi-level yurt's lattices, made of flexible, native, uncured red oak. Now and then a stray cat slinks through. "So many hands have given back to this project," mused Elston. "This has been a great way to meet people." (It even allowed her to meet Coperthwaite.)

Now the abode has given back to her. Elston invited carpenter Gerry David to the final yurt raising. David was so impressed he offered her a job as a timber framer at his company, where she now works.

SCIENTIFICALLY SPEAKING

STUDENTS CREATE STYLE LANGUAGE FOR BIOTECH

KATE DUDGEON

> I WAS EXCITED ABOUT LOOKING AT OTHER PRODUCTS' SUCCESSFUL STYLE LANGUAGES

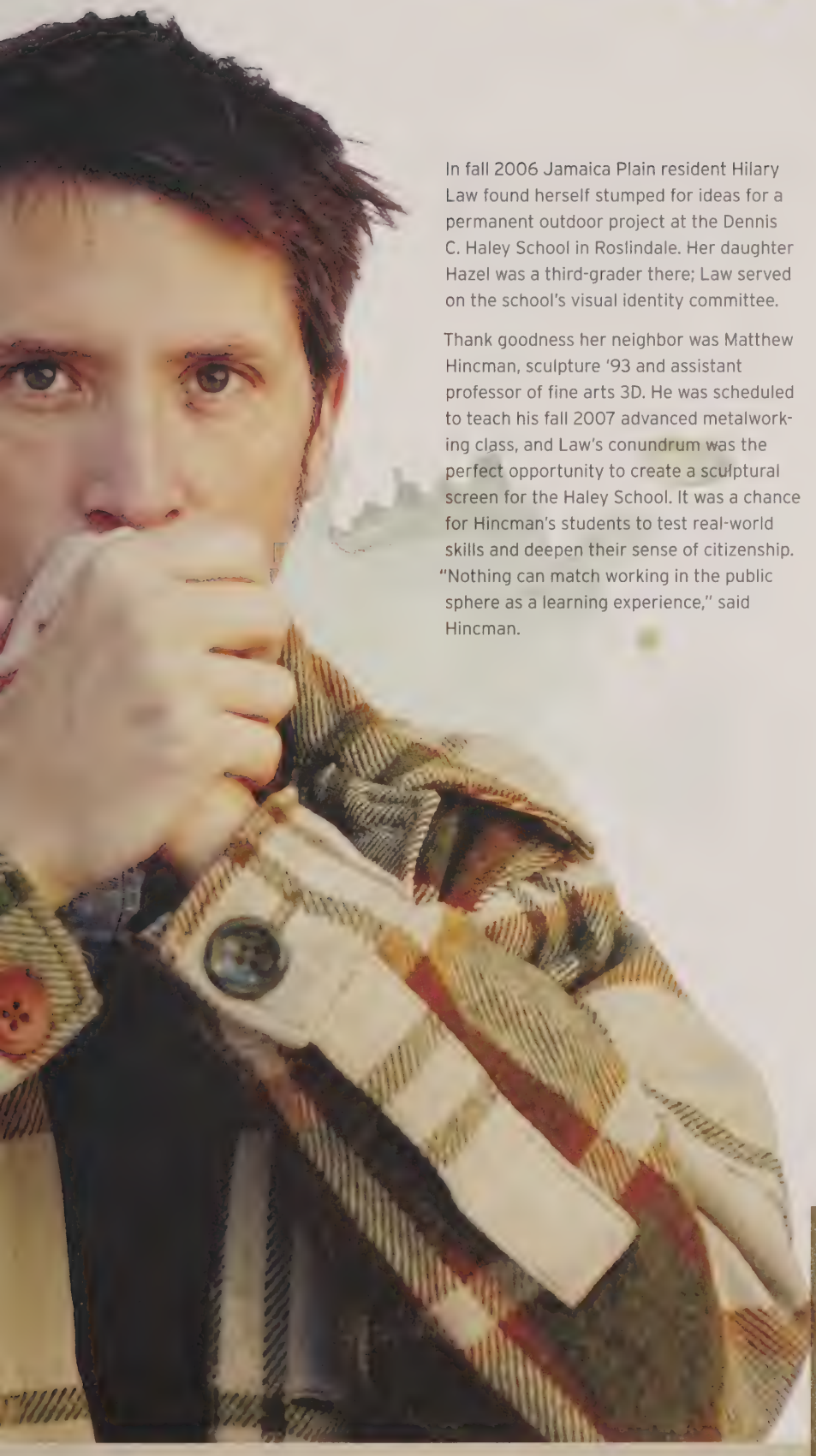
Innovation is good for business, and MassArt trains the innovators working at leading corporations in Massachusetts. Whether students are creating a cookbook for a hospital or designing clothing for a local retailer, MassArt's curriculum ensures students engage with potential employers and clients as they learn, enabling students to contribute immediately to the creative economy when they graduate. One way MassArt works with the community is by assisting the corporate sector. It engages students in real-world problem-solving, and gives corporations fresh ideas (and maybe some fresh talent, too).

James Read, professor and industrial design program coordinator, recently engaged students through the fall 2007 product development laboratory. The class, which included Kate Dudgeon, industrial design '09, was charged with creating a signature style for the products of global Woburn, Massachusetts-based company HighRes Biosolutions, which develops products for pharmaceutical and biotechnology companies.

"They were looking for suggestions for new materials, such as plastics and sheet metal, along with different manufacturing processes, to allow them to manufacture their products through a job shop rather than in-house," said Dudgeon.

Collaborating in groups of four, each group picked one product to restyle. Students first researched the company and its competitors. During a development phase they created a style language, sketched product features, and suggested color palettes. Later they designed a form and selected materials, finally rendering their ideas with computer-aided design software. In the end, the class presented the client with four options.

"I was excited about looking at other products' successful style languages, and what made that product or the company behind that product successful," said Dudgeon.



WELDED TOGETHER

BUILDING A SCREEN– AND COMMUNITY PRIDE

In fall 2006 Jamaica Plain resident Hilary Law found herself stumped for ideas for a permanent outdoor project at the Dennis C. Haley School in Roslindale. Her daughter Hazel was a third-grader there; Law served on the school's visual identity committee.

Thank goodness her neighbor was Matthew Hincman, sculpture '93 and assistant professor of fine arts 3D. He was scheduled to teach his fall 2007 advanced metalworking class, and Law's conundrum was the perfect opportunity to create a sculptural screen for the Haley School. It was a chance for Hincman's students to test real-world skills and deepen their sense of citizenship. "Nothing can match working in the public sphere as a learning experience," said Hincman.

After creating hundreds of comprehensive drawings, students worked in teams, pooling strengths that ranged from structural design to drawing. They winnowed their sketches into a single design and ordered materials.

Spring semester—using their free time—students flame-cut, welded, and built the screen. Through Khadijah Brown of the Boston Public Schools' facilities department, the city of Boston funded the screen's footings and the installation of the panels. On July 22, 2008, the one-hundred-foot, nineteen-panel steel screen was installed.

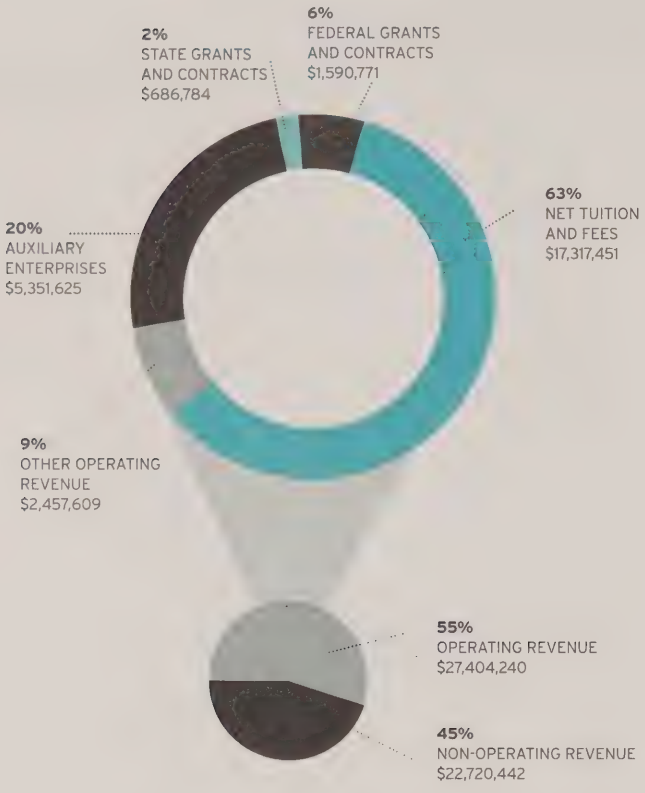
One parent of a prospective Haley School student commented that MassArt's investment in the school made her feel more confident about enrolling her child.

According to Hincman, "our idea was to create a visual identifier and a screen from the American Legion Highway. The sculpture is a beautiful, hopeful object that makes students and their parents feel safe."

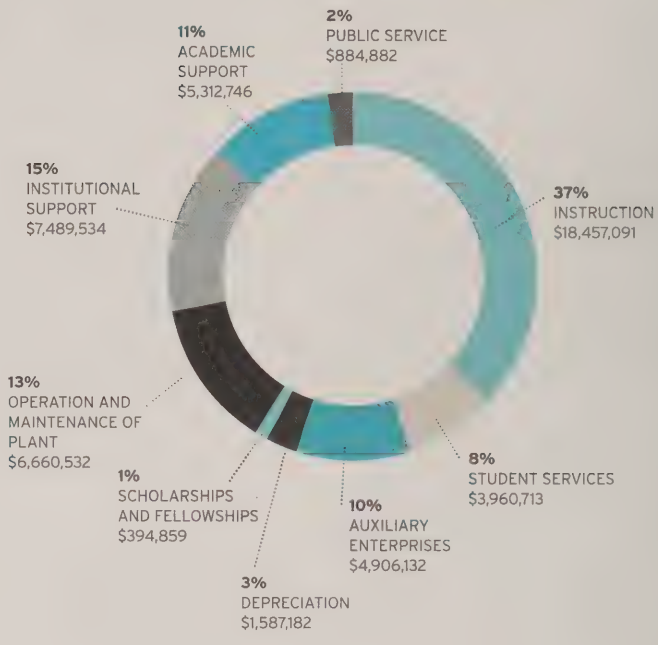
And so the story that began among neighbors ended there too. "I ran into Hilary the day the screen was installed," said Hincman. "She had already been by to visit it, and she was super psyched."

FINANCIAL SNAPSHOT, 2007-2008

TOTAL REVENUES (OPERATING AND NON-OPERATING)
July 1, 2007–June 30, 2008
$50,124,682



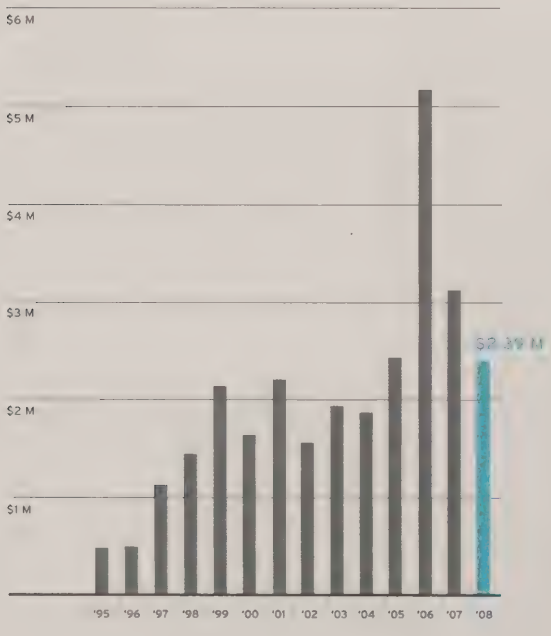
TOTAL OPERATING EXPENSES
July 1, 2007–June 30, 2008
$49,653,671



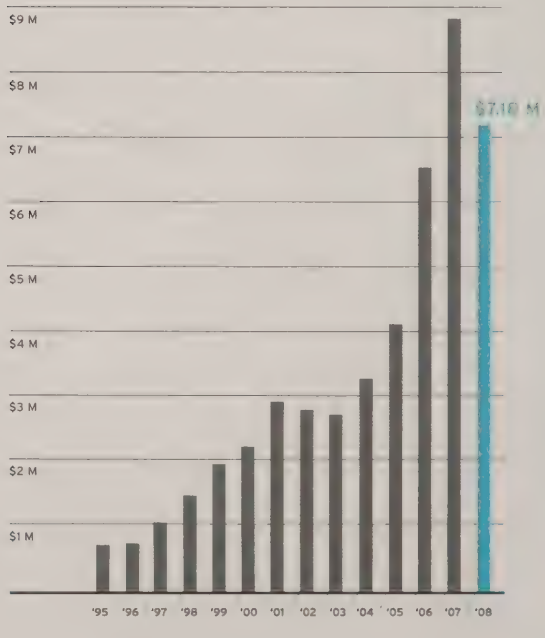
FUNDRAISING RESULTS

Includes net results from efforts of both the college and foundation programs.

FY06 includes a one-time alumni bequest of $1.7 million.



ENDOWMENT AND RELATED INVESTMENTS



WE APPRECIATE THE GENEROUS CONTRIBUTIONS of the individuals, corporations, and foundations who give to the MassArt Foundation. This report lists gifts of $26 and more received between July 1, 2007 and June 30, 2008. This year we have integrated our auction sponsors into the general giving lists. While we make every attempt to ensure the accuracy of these lists, we apologize for any errors that may occur. Please direct any inquiries or corrections to the Office of Philanthropy Programs at (617) 879-7022.

Should you wish to make a contribution to the MassArt Foundation for this fiscal year, please use the envelope inserted in this report or donate online at alumni.massart.edu/onlinegiving09.

* = STAFF OR FACULTY + = DECEASED M = MASTER'S DEGREE P = PARENT

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$50,000.00 +

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The Commonwealth of Massachusetts
Marjorie and Nick Greville
Cile and Bill Hicks
Jane's Trust
The Linde Family Foundation
Massachusetts Cultural Council
Elizabeth and Robert Pozen
Susan and Daniel Rothenberg
The Boston Foundation

PRESIDENT'S CIRCLE
$10,000.00 +

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Boston Redevelopment Authority
Edward Ingersoll Browne Fund
Lois and Jim Champy
Civil Society Institute
The Estate of Alan W. Damon, Jr. '61
John S. Foster
HighRes Biosolutions
Timothy T. Hilton
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Kim and Karl E. Bandtel
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Bernard Toale Gallery
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City of Boston
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Chris Rifkin

THE LOVE STORY CONTINUES

THE HENRY AND GLADYS DZIEZIC SCHOLARSHIP

Two educators, world travelers, and artists met on a trolley on the way to MassArt. Their work will soon sit side-by-side on the walls of the Cape Cod Cultural Center. The love story of Gladys Dziezic '49 and Henry Dziezic '49 endures.

"All these GIs were coming back to school. A guy sat next to me and said his name was Henry. I was going down to the women's college club at Commonwealth Avenue and Arlington Street," said Dziezic. "He never let go."

Dziezic knows she'll think of Henry, who passed away in 1983, at the opening at the Cape Cod Cultural Center. After all, five students she taught in the 1960s will attend "Mrs. D.'s" exhibit, a testament to the couples' gift for teaching. Dziezic will continue to nurture students through an endowed scholarship she's establishing: the Henry and Gladys Dziezic Scholarship. "We're still together after all these years," said Dziezic.

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Alicia Hart '75
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Frances Vrachos '40
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The following artists contributed proceeds from the sale of their artwork to the 19th Annual Benefit Art Auction

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Sonia Targontsidis '02M*
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Janna Ugone '79
John Walker
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William Wegman '65
Ann Wessmann*
Luanne Witkowski '86*
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Stephanie Alison Custance '08
Daniel de Castro
Steve DiBenedetto
Michelle Handelman*
Nona Hershey*
Regina Kokoszka '08
Abelardo Morell*
Bea Rosenfeld
Joe Wood*

50%
Emily Abbott '99
Luke Adams '01

THE YOUTH VOTE

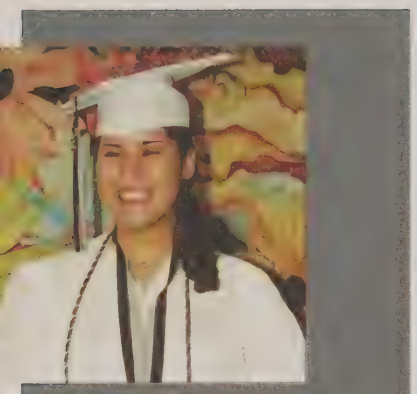
PRECOCIOUS SUCCESS PROMOTES FOCUSED GIVING

Success came early to brothers Paul and Wes Karger. The thirty-something siblings are the founders of Twin Focus Capital Partners LLC, a private investment firm that manages financial affairs for the wealthy. As collectors, the Kargers' eye for art is as finely tuned as their financial acumen; they're using their success to support the careers of young artists at MassArt.

Wes Karger serves on the board of the MassArt Foundation. Both are active in MassArt's annual auction; the brothers have also held private functions to increase awareness of MassArt in the corporate community.

"At MassArt we found a way to give back that connects us with our generation," said Paul Karger, managing partner. "We thought, 'this is a cool way to support the arts and up-and-coming artists.'" (It also happens to be a handy way to spot the next big.thing.)

A vital part of the brothers' definition of success is giving back to the community; the Kargers have channeled their generosity into youth and art education, and enjoy seeing the direct impact of giving. "We have a unique impact at MassArt," said Paul Karger.



DESIGNS ON A MASTER'S DEGREE

LEILA GONZALEZ BUILDS A CAREER

Ever since she was a young child in Argentina creating buildings from Legos®, Leila Gonzalez has wanted to be an architect. With a Trustees Scholarship made possible by the largesse of friends of the college, she now is on her way.

"I love design and structures, especially the design of living environments," said Gonzalez. "I love thinking about the ways people and buildings interact."

Gonzalez graduated first in her class from the Design and Architecture Senior High School in Miami, where she studied graphic design and learned to use graphic design software—technical skills Gonzalez feels will come in handy when she declares an architecture major.

For inspiration, she simply looks around Boston—its urban landscape, integrated with generous amounts of green space, was a major factor in her decision to attend Massachusetts College of Art and Design. (She found Boston not just better looking, but livelier than New York.) "I want to create architecture that merges with nature," said Gonzalez.

photo above: Gonzalez at her graduation from the Design and Architecture Senior High School in Miami, Florida.

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Susan Post '07M
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